



## Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact [support@jstor.org](mailto:support@jstor.org).

Around the screw-cap lid runs yet another, more easily rendered:—

O reicher flus.  
O reicher guss.  
Sucht himmlische Gutter.  
Ihr irtische gemuter.

(O flood of rich gleam!  
O rich-flowing stream!  
Seek Heaven to gain  
Ye of base earthly strain!)

There are also, somewhat rudely engraved, on the Balthasar panel, the initials W. S.; but who owned it—whether ordinary secular folk or “Religious” (*Religiosen*): and what actual or symbolic “rich stream” once poured from it, I am unable to conjecture.

R. T. N.

## VASES FROM SOUTH ITALY

ONE of the most remarkable phenomena in the history of Greek vases is the absorption of the market of the world by Athenian ware. In the seventh and early sixth centuries there were flourishing ceramic centers all over Greece and her colonies, and each of these produced its own individual pottery. By the second half of the sixth century local fabrics in the different parts of the Greek world gradually diminished and Athenian ware took their place. This wide distribution of the products of one community over an area which included Greece proper, the Aegean Islands, Asia Minor, Egypt, and above all, Italy and Sicily, is eloquent testimony to the powerful commerce and artistic importance of the city of Athens. Athens kept this monopoly as long as her political greatness and her sea power lasted. After her defeat in the Peloponnesian war, which resulted in the breakdown of her empire and her reduction to a second-class power, her commerce fell to pieces. Henceforth most of the countries which had largely depended on Athens for their vases had to produce their own wares. How did they succeed in this task, and what sort of vases did they produce? Did they revert to the local fabrics which had to some

extent, of course, continued side by side with foreign imports, or did they try to copy the Athenian wares to which they had become accustomed? Much has yet to be done in the way of excavation and investigation before our picture is complete; but in the case of South Italy we have enough material at hand to reconstruct in a general way what happened. In this reconstruction we are entirely dependent on the products of excavations, but fortunately these speak a clear language. Three vases



FIG. 1. LOCAL ITALIAN FABRIC SHOWING GREEK INFLUENCE, V CENTURY B.C.

recently acquired by the Museum may be regarded as typical examples of three distinct phases in this local production; and in this discussion we shall include a fourth, an unpublished vase in the Moore Collection (Gallery H 19), which will help to complete our story.

In the great colonizing period of Greek history, the seventh century B.C., many Greek cities had been founded all over Southern Italy and Sicily. They grew into important states, and exercised a powerful Hellenizing influence over the whole country. But besides these Greek colonists, there was naturally a large native population, about whom we do not hear so frequently, because its achievements in history have been less significant. These tribes are known as Messapians, Iapygians,

Oscans, and so on. Their comparative remoteness from Greek culture in the second half of the sixth century and a part of the fifth century B.C. can be seen by the pottery produced in Apulia, of which the vase in the Moore Collection is an excellent example (fig. 4; height, with handle,  $6\frac{3}{8}$  in. [15.7cm.]). Both in shape and in decoration it shows no influence of the Athenian black-



FIG. 2. "ATHENIANIZING" AMPHORA  
ABOUT 400 B.C.

figured and red-figured wares, which at that very time were being imported into Italy in large quantities. The decoration is applied in dull reddish and black pigment on the light buff color of the clay. The designs are entirely geometrical, such as many primitive peoples have produced in the most varied localities.

But this local pottery could not hold out forever against the powerful forces of Hellenic civilization. Soon there begin to appear likewise in Apulia, in the district

known as Messapia, vases clearly derived from this geometric ware, but equally clearly under Greek influence. As will be seen from the excellent example we have recently acquired (fig. 1; height, with handle,  $9\frac{1}{4}$  in. [23.5 cm.]), the decorations are still painted in dull brownish black and red on the buff clay; but the shapes and designs are totally different. The form of our example, a favorite one in this fabric, approximates the Greek amphora in the general outline of its body; the high angular handles, however, with pairs of disks introduced at the angles, are quite original. The decoration, instead of being geometric, has become naturalistic. On our vase wreaths are painted on the neck and on the body; similar wreaths of various designs, as well as birds and animals, occur on other examples. The effect is one of life, and also of a certain elegance. The change from the primitive geometric conceptions is certainly conspicuous. This naturalistic local pottery can be dated to the fifth century and to the beginning of the fourth century B. C.

It was at the end of the fifth century B.C. that Southern Italy was confronted with the problem of supplying the entire demand for pottery in her own country. The local products we have been considering had, as we know, been largely augmented by wares imported from Athens. When this import suddenly stopped, there were two alternatives before the people. They could restrict themselves to the domestic wares which were being produced in their own country, or they could try to imitate the foreign fabric as best they could. That they chose the latter alternative shows what a strong hold the Athenian style had taken on the country. How this was done we can only surmise. It is not an improbable theory that some of the Athenian potters, thrown out of work through home conditions, sought employment in Italy, and started there a new manufacture. On the other hand, as early as the second half of the fifth century local imitations of Athenian vases occasionally occur; so that these later copies may be products of an already established industry. At all events, the vases that have been found show that there were two distinct stages in

this later production, one in which the Athenian style was closely adhered to, the other showing extensive native influence. This is indeed the normal order of events. The immediate pupils of the Athenian potters would naturally keep to the older traditions, showing only here and there their foreign origin; while as time advanced, the tastes of a different time and place would gradually assert themselves, and the style of the pottery become correspondingly different.

The first phase in this "Athenianizing" Italian pottery is shown in a fine amphora recently acquired, said to have been found at Suessula in Campania (fig. 2; height, 13 $\frac{3}{4}$  in. [35 cm.]). It is painted in the familiar red-figured style, both the color of the clay and the fine, luminous quality of the black glaze pointing to a close technical connection with Athenian prototypes. The shape is reminiscent of the so-called "Nolan" amphora, though changed in several particulars, such as the shorter neck and the twisted handles.<sup>1</sup> The decoration, moreover, is not confined, as it is in these Nolan amphorae, to one or two figures with a short ornamental band at the bottom; but is distinctly more elaborate. On one side is represented the departure of a young warrior. He is standing by his horse and holding his two spears, apparently awaiting the final farewell ceremonies. Before him is his aged father, leaning on a staff; while a female figure, probably his mother, is approaching from behind with a jug and a phiale to perform the customary libation. Another warrior with helmet and shield is standing behind the father. On the other side of the vase is a more conventional and less carefully executed scene of a bearded man and a woman confronting each other, he holding a staff, she about to pour a libation. The subjects and treatment of these scenes are distinctly Athenian. There is a simple dignity about the figures, and a fine feeling for composition. Some of the details of the costumes, however, and here and there

the type of features, show the presence of a foreign element. There is, moreover, further evidence of local influence. The extensive addition of white in the picture (the whole horse, the hair and beard of the father, and other details are in white) is of course paralleled on the later, that is, contemporary Athenian vases; but the painting of white palmettes on both sides

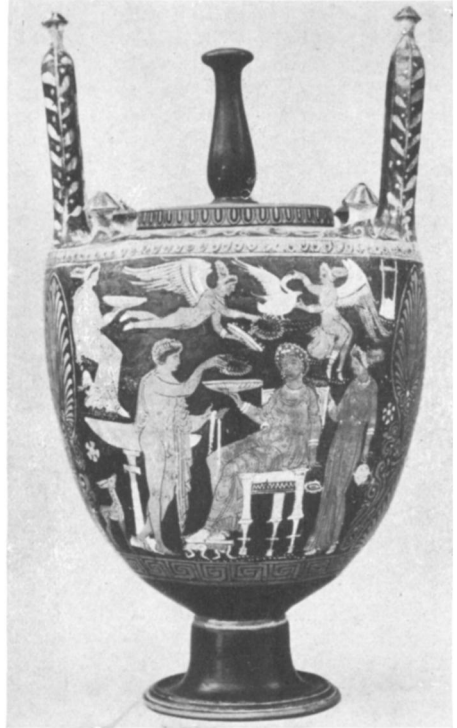


FIG. 3. APULIAN VASE  
IV CENTURY B.C.

of the neck is a new departure. The profuse use of ornamental designs should also be noticed, the spaces on the shoulders, under the figures, and below the handles being all utilized for this purpose.

The second phase of the Graeco-Italian pottery is familiar from a large number of examples. When the style was once established, it assumed certain typical features, which varied somewhat according to locality. Corresponding to the three chief divisions of South Italy we can dis-

<sup>1</sup>For similar vases likewise based on the Nolan amphora shape cf. e.g. Walters, *Catalogue of Vases in the British Museum*, IV, F143-148; Furtwängler, *Berliner Vasensammlung*, Nos. 2987 ff.

tinguish an Apulian, a Campanian, and a Lucanian style, each with marked characteristics of its own. Though we have a number of such examples in our Museum, the majority are distinctly second-rate. The Apulian specimen recently acquired is of unusual excellence, and will raise considerably the standard of our collection (fig. 3; height, with handles,  $15\frac{1}{8}$  in. [38.3 cm.]). It is of the shape sometimes called lekane, with cover and two high handles, and is in a splendid state of preservation. On both sides the same subject is represented—an exchange of gifts between two lovers—a favorite theme on Apulian vases. On what is evidently the front side, since it is painted with greater care and detail, we see a woman seated on a chair and holding out a phiale or shallow bowl to a youth. He in his turn is offering her a wreath and a sash. Above them are two Erotes, one bringing another phiale and wreath, the second playing with a swan. Two handmaids and such household effects as a wash-bowl, a lyre, and a little deer complete the picture. The scene at the back is similar, but with fewer figures introduced. The remaining portions of the vase are elaborately decorated with beautiful ornamental designs—palmettes, meander, wave-pattern, laurel-wreath, and tongue-pattern.

A comparison between this vase and the amphora discussed above will bring out important differences, all in the direction of less close connection with the Athenian style. The black glaze has no longer the same rich, luminous quality; the shape is not borrowed from the Athenian repertoire; and, above all, the crowded composition, in which every available space is filled, the types of the figures, and the profuse use of yellow, as well as white, as an accessory color give the vase an entirely different aspect. In the better examples, such as this vase, the elaborateness of shape and decoration makes an impression of richness and splendor which gives them a value of their own; but in the less successful vases this striving toward effect does not hide indifferent workmanship and inherent poverty of invention. In other words, this South Italian style is like a last echo of the great period of Athenian ceramics. It is still beautiful in so far as it is reminiscent of former achievements; and occasionally a certain magnificence adds a new element of attraction. But, unfortunately, there was weakness at the core; there was no possibility of a great future; and when the style died out in the third century, the red-figured technique came finally to an end.

G. M. A. R.



FIG. 4. LOCAL ITALIAN FABRIC  
WITH GEOMETRIC DECORATION  
VI-V CENTURY B.C.